

Gaumont Co.

CATALOGUE OF
MOVING PICTURE APPARATUS
and ACCESSORIES

The Chrono
MOVING PICTURE MACHINE



The Chronophone
TALKING PICTURES

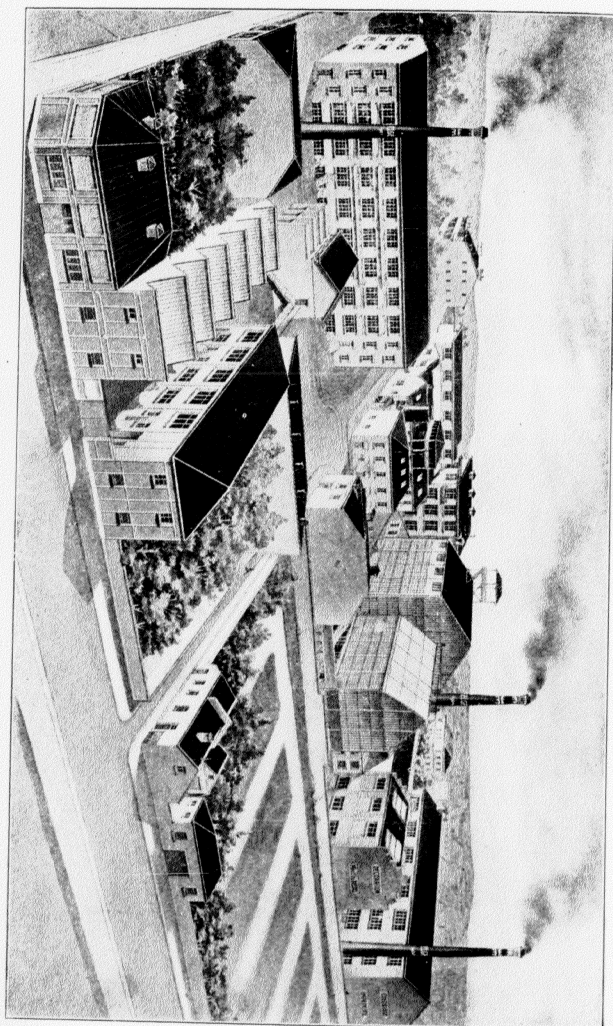
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GAUMONT CO.

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CATALOGUE OF Moving Picture Apparatus



INTERNATIONAL EXHIBITION AWARDS

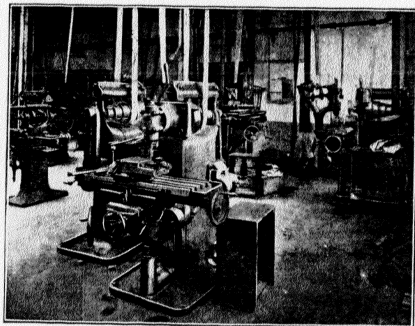
Paris, 1909	:	:	:	Grand Prix
St. Louis, 1904	:	:	:	Member of Jury
Liege, 1905	:	:	:	Grand Prix
Milan, 1906	:	:	:	Grand Prix

Gaumont Apparatus is fully protected and proceedings will at once
be taken against infringement

INTRODUCTION

A Few Words on the Gaumont Establishment

The Gaumont Establishment of Paris is one of the oldest and best known firms in the moving picture business and they have fully justified their long existence by giving to their works and business an extension that has brought them to the forefront of the industry. Their model works, situated in Paris, are a surprise even to the most advanced, and continual improvements and additions are being made. An interesting sight indeed is the view presented inside the immense glass theatre which is 200 feet long, 65 feet wide and 180 feet high. A hundred artists from the Paris Opera in a hundred different costumes are practicing Faust or some other opera while scene shifters, costumers and photographers are putting on the finishing touches, preparatory to recording the piece; a more animated scene could hardly be imagined.

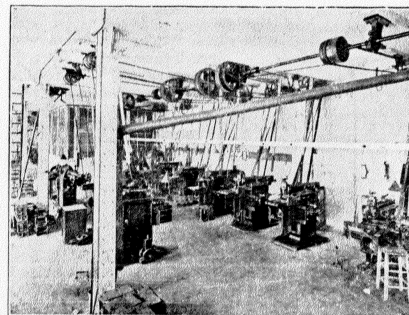


In the workshops 600 skilled mechanics turn out by the aid of the most modern machinery the projecting machines or talking machines and other apparatus exploited by the firm. The organization is such that not a single piece leaves the workshops before it is thoroughly tested thus relieving the exhibitor of many of the worries that beset him. The Gaumont works cover some five acres of ground and employ a total of 800 workers. Everything from the printing of posters, painting of scenery, to the making of the smallest screws of the machines is turned out in their factory. With such resources at their disposition, together with their important New York plant, the Gaumont Company can turn out the best material in the least time at the lowest price and therefore feel confident of its success with the American public.

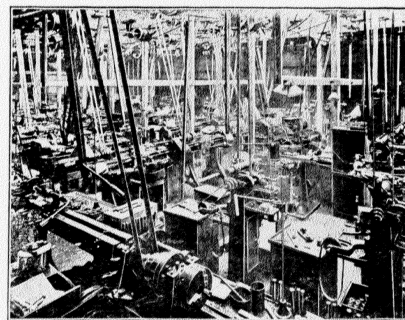
The Chrono, which represents the highest form of the modern moving picture machine, is now, owing to our reduced costs due to the mounting of the machine in our New York workshops, placed on the market at the same price as the ordinary standard machines, and no doubt many will avail

themselves immediately of the opportunity of purchasing when there is such an evident advantage.

The Chronophone, which is a specialty of the Gaumont Co. and which includes the Chrono Moving Picture Machine, is a further step in the devel-



opment of the moving picture field in which the Gaumont Co. take pride in being the pioneers, and is certainly destined to give new life and vigour to the whole moving picture industry.



Apart from these two main features in the moving picture field, the Gaumont Co. pays special attention to accessories of all kinds and the present catalogue contains several novelties in this line which will undoubtedly appeal to the moving picture exhibitor or exchange. We think, therefore, that this new catalogue should prove of special interest to all concerned.

Special Note on the Chronophone

In this marvelous age of scientific discovery there are indeed few schemes or projects which may not be within the bounds of possibility. What with the quite recent invention of the motor car, the success of the submarine torpedo boat and wireless telegraphy, and the still more recent attempts at aerial navigation, it is enough to make the present generation stand aghast—and cry—"what next!"

What the Chronophone Does

The Chronophone is distinguished from the ordinary cinematograph or moving picture in that it presents a picture that actually sings and talks as in real life. The pictures of the actors on the screen not only move in pantomime but their lips move and there appears to issue from them the words just as from the lips of a living person; this the Chronophone accomplishes by a perfect system of electrical synchronism between the projecting and talking machines. Grand opera, operetta, the most beautiful melodies, vaudeville may all be rendered by the Chronophone with a startling and lifelike reality. "*Faust*," "*The Barber of Seville*," "*Carmen*," "*Il Pagliacci*," "*Cavalleria Rusticana*," "*The Mikado*," "*The Catch of the Season*," "*The Red Mill*," "*The Geisha*," are a few of the subjects we have ready, together with such vaudeville stars as Harry Lauder, Will Evans, Miss Victoria Monks, and others, which have brought our machine the great success heralded by an unbroken run of fifteen months at one of the most prominent places of Europe, the Hippodrome, London.

The Invention of the Chronophone

The Chronophone is the invention of Mr. Leon Gaumont, of Paris, known to all interested in the moving picture, as one of the most eminent of those connected with the industry. Mr. Leon Gaumont, aided by a highly efficient staff, spent several years on experiments in perfecting this ingenious apparatus, which marks such an immense advance on all previous progress in this industry, and patents extending over a number of years were issued and others are pending covering completely the different mechanical arrangements employed.

As now presented to the American public, the Chronophone is no longer an experiment but is a solid fact. The apparatus is perfected and, what is no less important, hundreds of scenes are taken and ready for the market.

The time is now come when the public speeches of every great man may be recorded chronophonically and the interest of such records can well be imagined.

The man who could now show President Lincoln practically as in life with both voice and action would be reasonably sure of making a fortune.

The most elaborate productions, classical and otherwise, can now be rendered in talking pictures and the poor man's theatre may be considered complete, and he, as well as those more fortunate, can see, hear and appreciate the greatest artists the country produces.

Thus is created a new means for the transmission of thought and for the education of mankind. Our great thinkers and educators, instead of lecturing to a few, can now lecture and talk to millions at one time, and it is quite probable that the next president of the United States, will not stump the country delivering speeches before his election, but will simply send his talking picture to every town and village in the country and allow the work to be done mechanically.

PRESS NOTICES

The Chronophone Has Proved Itself a Great Success

DAILY TELEGRAPH:—

"An afternoon entertainment of 'Singing Pictures' at Buckingham Palace afforded much enjoyment. The Queen's command was received at the Hippodrome yesterday morning, instructing a private exhibition of M. Gaumont's clever invention to be given in the Palace, commencing at three o'clock. Daylight was excluded from the Throne Room and the Green Drawing Room, and the instrument, placed in the former, cast the pictures through the folding doors upon a screen hung behind a bank of palms. Seated in the Green Drawing Room were the Queen, the Dowager Empress of Russia, the Prince and Princess of Wales and their children, and the Princess Victoria, and there were also present the Hon. Charlotte Knollys, General Sir Dighton Probyn, V.C.; Mdlle. Ozeroff, the Hon. Sidney Greville, Colonel Brocklehurst and Colonel Frederick. The arrangements for the entertainment were in charge of Mr. Fred Tussell (acting manager of the Hippodrome) and Mr. Bromhead (director of the Chronomegaphone (Gaumont) Company)."

"The programme was a selection from the song pictures which have been given at the Hippodrome. They included the Miserere scene from 'Il Trovatore,' the Captain's song and chorus from 'H. M. S. Pinafore,' 'Titwillow' from 'The Mikado,' 'This Little Girl and That,' song and dance from 'The Little Michus,' and the serenade from 'Faust.' These song pictures were intermixed with an amusing and interesting cinematograph display, the University Boat Race and a day with the Channel Fleet being depicted, while 'The Bad Halfpenny,' 'The Laughing Nigger,' 'Carlo Steals Some Sausages,' and 'Catch the Kid' were the comic scenes. Although the entertainment lasted for nearly an hour and a quarter, her Majesty, at the close of the arranged programme, expressed a desire to see the reserve pictures, which were accordingly thrown upon the screen."—*London, April 5th, 1907.*

THE ERA:—

"The famous firm of cinematograph specialists, Messrs. L. Gaumont & Co., have added a novel and attractive show to the entertainment world in the wonderful Chronomegaphone. On Wednesday, the 100th performance took place at the London Hippodrome. The Chronomegaphone is the latest variation of animated photography. The invention may be said at once to be a distinct, and, at the same time, a pleasing novelty. The Chronomegaphone combines the representation of sound and action, and as heard and seen at the London Hippodrome, the innovation repeated its remarkable success as a factor of entertainment. It need hardly be said that a new source of delight has been tapped by this dual contrivance. The whole thing is most cleverly arranged, and it seems to us that the Chronomegaphone opens out great possibilities for future operations. One would not be wrong in predicting a great sphere of attraction for the Chronomegaphone, and, in any case, as we have already said, the little stories it tells at the London Hippodrome prove an intensely interesting and attractive feature of the programme, and the warmth of the appreciation shown by the audience seems a very happy augury."—*February 9, 1907.*

THE DAILY TELEGRAPH:—

"The Chronomegaphone is undoubtedly an immense advance on all previous productions, inasmuch as here we have sound as well as action, and in a scene from an opera, for example, the effect is as pleasing to the ear as it is to the eye."—*February 5, 1907.*

THE MORNING POST:—

"The Chronomegaphone programme consists of two extracts from Grand Opera. The operatic items are a great advance on anything of the kind hitherto seen, the voices coming through clear and strong, while the synchronization of the sound with the picture is most precise."—*February 5, 1907.*

THE MORNING ADVERTISER:—

"Everybody has seen animated pictures, but M. Gaumont has succeeded in making the pictures sing and talk. Excerpts from Grand Opera are given with vivid realism, the characters moving as in real life; while with a perfect system of synchronization the words of the soloist and the harmony of many voices fit as by a hair's breadth to the expression of the singer's lips. By-and-bye, it will be possible to entertain an audience a whole evening without engaging a single 'turn' or band of music. The Chronophone, duly installed, may in time usurp every thing in stage life. There is a decided advantage with the Chronophone, for, whereas great artists are but mortal, the Chronophone records live forever."—*December 7, 1906.*

DAILY GRAPHIC:—

"To such a perfection has the Chronophone been brought that the movements of the persons on the sheet synchronize exactly with the words they are speaking, or the song they are singing. The illusion is as perfect as an illusion can be, and the spectator may without any great stretch of imagination, fancy he is actually witnessing a living representation in which the performer is singing or talking to him, as the case may be."—*December 8, 1906.*

SPORTING LIFE:—

"The possibilities of the Chronophone are considerable. Hitherto, men have quarreled, men have loved, but all in dumb show. This difficulty has been removed, and in the future the scenes from the various phases of life, truthfully reproduced, will be accompanied by appropriate sound. Thus we shall come to hear the roars of cheering as in a London theatre or music hall, we watch a monarch pass through the streets of Madrid, or listen to a hearty song of sailors as they work on their ship far out at sea."—*December 7, 1906.*

NEWCASTLE DAILY CHRONICLE:—

"The entertainment provided by the Animated Photo Company at the Olympia this week is a splendid one. The leading feature is the Chronophone, a scientific invention of the 20th Century. It works in conjunction with the pictures, and one fancies that the figures on the sheet are singing and talking. All the music hall stars are introduced, as well as several favorite selections from the latest musical comedies and operas. Many new stories are related in the pictures, and the programme includes Gypsy Woolf and her six picanninies, and Ernie Mayne. Last night there was a crowded house, and the performance was much appreciated."—*September 24, 1906.*

SOUTH WALES DAILY POST:—

"Swansea could do with more than six nights of the animated pictures at the Albert Hall. It is quite a novel exhibition in many ways. We are accustomed to 'Cinematograph' views, which never fail to entertain, but these have the novelty of 'talking and singing.' It is wonderfully well. For there is a reality introduced that fairly transports the delighted audiences to the very spot in which the scenes are enacted. The moving people talk as well as act; the hissing noise of a steam engine is heard, the 'swish' of the waves upon the seashore reminds one of summer and the beautiful briny, and the voices of R. G. Knowles, Joe Mack, Hamilton Hill and other well-known artists, make one feel he is in a variety hall. The hall was packed on Monday and the enthusiasm was unbounded."—*March 3, 1906.*

NEWS-COURIER:—

"The promised novelty was presented on time yesterday at Wonderland when the first of the series of 'moving-talking pictures' was started at 2.30 o'clock before a good sized audience. From that hour the crowds kept increasing and last night the pretty little theatre was filled with people at every performance, and many waited outside when finding the place crowded. The 'talking pictures' are the top notch of scientific entertainments at this time—motion photography and reproduction of the human voice, which would have been regarded as supernatural a generation ago, are now brought into harmony, and the scenes, the figures and their very motion are reproduced, and from their lips as they move in song and speech come words and notes. It is without question the most interesting exhibition brought to Charleston in a long time, and well repays not only those in search of amusement, but those seriously minded and bent upon studying things out of the ordinary, and fascinating, because seemingly impossible.

"The two scenes presented yesterday in the 'talking pictures' were from 'Pagliacci,' with Zanetti, and from 'The Mikado.' In the latter picture five characters appear, dance and sing, the solos being sung by Ko-Ko and Nanki-Po, and the others joining in the chorus of familiar 'Flowers that Bloom in the Spring.'

"To add to the interest Mr. Dick Voight was heard in standard songs and a regular 'moving picture' story complete was shown between the 'talking pictures.'

"To-day the scenes for the 'talking pictures' will be changed and, of course, Mr. Voight will sing other songs, and the motion pictures will be new. The hours will be from 2.30 to 10.30 P. M.

"The programme for to-day will include the 'Swing Song,' from 'The Belle of Mayfair,' and the chorus, 'Come Children of the Fatherland,' from 'The Marseillaise.'"—*Charleston, S. C., Tuesday, July 7th, 1908.*

NEWS-COURIER:—

"The talking pictures at Wonderland are still drawing large crowds. This invention is the latest and most wonderful triumph of science. The song, 'Hannah Open That Door,' which was presented yesterday, was certainly a wonderful piece of work. The machine worked perfectly, and from the point of the little theatre a person would imagine that he was listening to the singing of a human being and not to that of a machine.

"The singing of Mr. Dick Voight was pleasant and enjoyed by the large audience. Mr. Voight has a very sweet tenor voice and it seems to improve daily.

"To-day the talking pictures, or rather singing pictures, will present, first a scene with a trio singing 'Walking Home with Angeline.' The second will show a scene from the grand opera 'Mignon' and the singing will be by several figures in the scene.

"The pictures will start at 2.30 and run until 10.30 P. M."—*Charleston, S. C., Friday, July 10, 1908.*

SUNDAY NEWS:—

"The promised large bill was presented on time yesterday at Wonderland, when the sixth of the series of moving talking pictures was presented before an immense crowd. From 10 A. M. until 11 P. M. the crowd kept coming and the pretty little theatre was crowded at all times.

"The 'talking pictures' are the top notch of scientific entertainments at this time—motion photography and reproduction of the human voice, which would have been regarded as supernatural a generation ago, are now brought into harmony.

"It is now without question the most interesting exhibition brought to Charleston in a long time, and it will repay any one to make a visit to Wonderland. There will be an entire change of programme Monday and the admission will be reduced to 5 cents."—*Charleston, S. C., July 12, 1908.*

SALINA DAILY UNION:—

"The Salina Amusement Company opened its new theatre on East Iron last evening and the place was crowded for four performances. The feature of the new theatre is the Chronophone, by which the moving pictures are accompanied by the human voice, produced with the phonograph. The wonderful instrument is the product of the Gaumont Company of Paris. The machine was brought to the United States only eight months ago. It is rapidly supplanting the motion pictures, as the new machine produces a more life-like representation and adds the voice. Last night scenes from the Passion Play were produced and the opera music accompanied the action of the actors. It was a high-class production, as are all the pictures put out by this company. In addition to these are shown vaudeville sketches. The pictures played by the company and which will form the programmes for the amusement company are scenes from historical places the world over. The famous opera singers of the world will be seen in motion pictures and heard as they appear.

"It is the plan of the company to begin at 2.30 in the afternoons and continue the performances until about 5.30, then begin again at 7.30 and continue until about 10.30.

"The theatre is handsomely fitted up and over 300 opera chairs are in the building. There is plenty of room, ventilation and comfort and the new company has every assurance of success."—*Salina, Kan., March 11, 1909.*

"It is five years almost to the present day since we saw in London the first Gaumont Chronophone; our impression then was that excellent synchronism of phonograph and photograph was obtained. Since that date we have seen other methods, but none of them approach in completeness and effectiveness that which we examined last week at the Gaumont Chronophone place on East Twenty-fifth Street, New York. We were courteously given the opportunity of enjoying a special entertainment, so we used all our ears and all our eyes, with the result that we were enabled to see for ourselves that in the Gaumont Chronophone the synchronism of sound and motion is absolutely perfect. In brief, the action is suited to the word all the time. If this be always done in talking pictures, then the long-felt public want will have been satisfied.

"The Gaumont Chronophone displayed some most attractive subjects, to wit: songs and dances; just the kind of thing taken in rapid time to please a popular audience. We understand that at their Broadway studio and in the new Gaumont building to be erected on Long Island, a list of many hundreds of American dramas, comedies, dialogues, songs, dances and the like is in preparation. Chronophone C is already popular in very large theatres throughout the United States, and the demand is greater than the supply. The up-to-date exhibitor can hardly afford to ignore the entertainment possibilities of this marvelous instrument, which as we have already remarked, works perfectly and without a hitch."—*Extract from Article in the Moving Picture World, March 27, 1909.*

The Chrono

A New Moving Picture Machine

With a New System—The Cam

The man who buys a Chrono never buys another machine because he never has to, he can't wear out the Chrono, it is built to last ten (10) years, working fourteen (14) hours a day; in fact, it's the only machine for the nickelodeon. The man who has run a moving picture theatre for any time knows he has to purchase a new machine every season. Why? Because present machines are not built to stand the work, whereas the Chrono is built like a locomotive, especially for heavy work, fourteen hours a day, every day, all the year around.

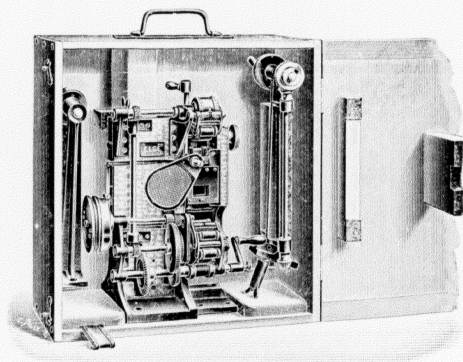


Fig. 1.

Steady, Reliable, Flickerless and Cheap

WHY?

Steady—Because the machine is heavily built and there is therefore no vibration and with the cam system, there is no star wheel and no intermittently moving sprocket. **The star wheel, which when worn is the cause of unsteady pictures, is done away with.**

THE CAM SYSTEM IS THE BEST

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Reliable—Because it is solidly and heavily built and all bearings and gears are heavy and of the strongest material. There are no straps or chains for rewinding, there are no tension screws or springs or star wheel to get out of order and you can't burn more than a few inches of film if you try.

THE CAM SYSTEM IS THE BEST

Flickerless—Because the movement is rapid, though gradual, by the cam system, and the shutter revolving at very high speed gives a compensating movement which doubles the number of interruptions of the image and consequently makes the changes imperceptible.

THE CAM SYSTEM IS THE BEST

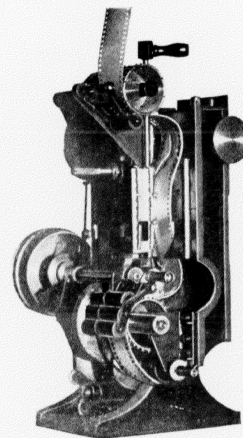


Fig. 2.

Cheap—Because it's the best. You can't wear it out and your repair bill is therefore reduced to a minimum, and further, it will save 30% on the wear of the films, as there is no intermittently moving sprocket to tear the perforations. The cam simply pushes the film on the edges.

THE CAM SYSTEM IS THE BEST

DESCRIPTION

Fig. 1 shows the Chrono mechanism in its packing case ready for shipment. It is very compact when thus packed and therefore easy to transport.

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Fig. 2 shows the feeding mechanism of the Chrono, together with the way to thread the film. The film first passes over a large toothed cylinder which will take the worst patch without letting the film get out of place; a loop is then formed after which the film passes through the gate where the film is held by velvet runners on one side and steel shoes on the other, bearing only on the edges of the film. The shoes have tension springs behind them. These springs bear on the shoes only and not on the films, so there is no possibility of the springs ever breaking and tearing the film. After passing through the gate the film goes under the cam which produces the intermittent motion without engaging in the perforations and without stopping in its movement; the cam rotates all the time and there is therefore no vibration in the machine.

From below the cam the film passes over the lower cylinder, then on to the take-up cylinder in front of the film boxes. In passing the film over this cylinder a loop must be left between this and the preceding cylinder.

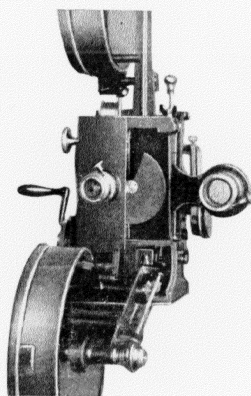


Fig. 3.

The fireproof film boxes shown in Figs. 3 and 4 are of special design and make it absolutely impossible for fire to get through; this we absolutely guarantee. Further they are sufficiently large to take 1,600 feet of film for which we supply on request 12 inch reels.

The automatic fire shutter shown in cuts 1, 2 and 4 has a positive movement, being on the centrifugal system, and it requires no regulating of any kind.

The automatic take-up (Fig. 3) is particularly effective. There are no belts or straps to break, the drive being obtained from gears and the compensating slip for the take-up by spring friction. This take-up works perfectly on the greatest possible length of film. The masking apparatus is very simple and within easy reach of the operator, a turn of the milled head above the handle of the machine giving the desired effect. The lighting arrangements are of the standard type.

The shutter shown in Fig. 3 is of the rapid revolving pattern and entirely obviates flicker.

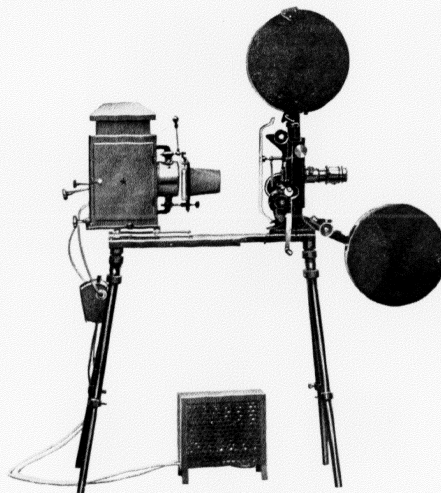


Fig. 4.

Prices of the Chrono

Chrono mechanism only with automatic take-up, automatic fire shutter, fireproof magazines and moving picture lens of any focus,
\$165, Net

The Chrono outfit, including the mechanism as above, moving picture and stereopticon lenses, two 10 inch reels, baseboard, lamp, lamp-house, 25 amp. rheostat with asbestos leads, condenser, ready to operate,
\$225, Net

An electric motor for working the above, including switches and accessories,
Direct Current \$18—Alternating Current, \$20

Chronophone Apparatus

IMPORTANT NOTICE

In designing all Chronophone apparatus we have been very careful not to overlook the fact that a machine of this kind in order to be successful, must be first of all durable, strong and solid, and secondly, all parts must be designed in view of the special purpose they are to fulfill, that is, the whole machine must be specially designed for talking pictures. The apparatus herein listed are not attachments placed on any projecting machine forming a heterogeneous collection of parts having little or no relation to each other and therefore bound to give trouble, but each model is specially designed to form a homogeneous whole, each part of which has its definite relation to the other which any good business man can see is a prime necessity in order to obtain first-class results. For this reason we supply the Chronophone complete as we have designed it and not in parts for attachment to other machines, a system which cannot be relied on to give satisfaction. The Chronophone is a first-class proposition for the best theatre in every city and not a nondescript makeshift designed with the special view of getting a few dollars out of the many exhibitors who may be tempted by the low price to purchase something which they fondly imagine is "just as good" as the real article, but which to their everlasting disgust will only serve as a lesson of experience, to tell them that they have been "a penny wise and a pound foolish." The Chronophone is a first-class proposition and we intend that it shall remain such, and for that reason also we are giving a special exclusive radius of action to each machine sold, and we think that this system should appeal to all intending purchasers as it gives them protection in their respective cities, which precludes them from losing the fruits of their initiative by competition from their imitators. In considering the price of our apparatus therefore all these things must be taken into account. We could make and sell a machine for half the money and make the same profit ourselves but we could not deliver the same article. *The Chronophone is and will always be a first-class proposition.*

The Chronophone STANDARD MODEL D

The Standard Model D Chronophone Outfit (Figs. 5 and 6) destined for exhibition in theatres of ordinary seating capacity of from 300 to 400 is composed as follows:

1. The Chrono (patented) projecting mechanism described in detail on page 12 and including picture and stereopticon lenses, automatic take-up, fireproof film boxes and automatic safety light cut-off.

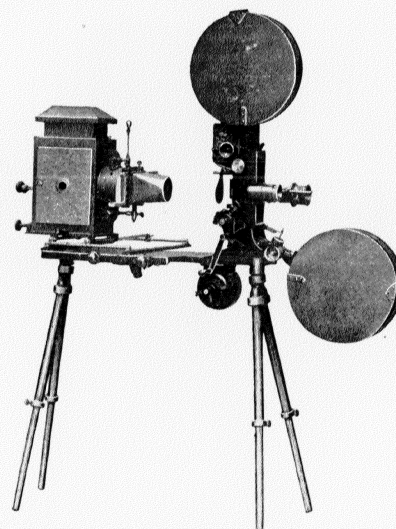


Fig. 5.

2. The Gaumont electro-mechanical synchroniser (patented) attached to the mechanism.
3. The Stereopticon and lamp arranged for the projecting of titles and other slides.
4. The all metal fireproof table bearing driving motor and starting switches.
5. The talking machine connected by multiple electric cable with the projecting apparatus and carrying the Gaumont (patented) electric synchronising device corresponding with that on the projecting machine.

DESCRIPTION

The Chronophone, Model D, consists essentially of two units, i. e., the projecting apparatus (patented) and the talking apparatus connected together by a multiple cable joining the synchronizing parts (patented.) Fig. 5 shows the projecting apparatus, consisting of the famous Chrono (patented) moving picture machine, a machine which has an entirely new movement, patented by us, i. e., the cam which neither wears, scratches, nor breaks the film. This system entirely suppresses the star wheel and intermittently moving sprocket and there is therefore nothing to get out of order or adjustment; repairs and breakdowns are consequently reduced to a



Fig. 6.

minimum. The Chrono is furnished with automatic safety light cut-off, absolutely fireproof film boxes, heavy fly wheel, stereopticon lens for the projection of slides, rapidly rotating shutter that does away with the flicker entirely. To the Chrono is attached the automatic synchroniser (patented). This synchroniser is further shown in Fig. 7. A multiple cable is attached to this which connects up with the synchroniser (patented) on the talking machine, thus assuring absolute automatic synchronism between the two, and remember, **the synchronism must be perfect to be good.** On the baseboard is mounted a sliding lamp house of the standard pattern containing the usual arc lamp.

Below the baseboard is fixed an electric motor for those wishing to use a motor which has the advantage of allowing the operator to have free use of his hands to regulate the lamp or to cut off the light quickly in the case of a break in the film or other accident. It is not however necessary to use the motor to obtain perfect synchronism. The system of synchronism working equally well when the machine is worked by hand. We recommend the motor however for steadiness, safety and the ease of the operator who morally and physically is tired out after twelve hours handle turning and he is therefore less able to properly take care of a show.

The synchroniser (Fig 7) serves the double purpose of keeping the two machines in synchronism in which case the needle on the dial remains at O and does not move, and also if by any chance a piece should get cut out of the film, say four images, by placing the needle four divisions to the left on the dial, these four images are automatically caught up and the synchronism is again perfect, so that the question of keeping the two machines in synchronism under all conditions is completely solved. *We claim and guarantee absolute perfect synchronism for our machine, the coincidence between the movements of the lips and the sounds being exact in every syllable.*



Fig. 7.

This is the great essential in a talking picture machine, without which such a machine has absolutely no value.

Fig. 6 shows the talking machine outfit which consists of the most improved Victor machine, fitted with the patent Gaumont synchronizing distributor working in synchronism with the picture machine.

The multiple cable, coming from the synchroniser on the projecting machine, connects with the comb placed for its reception on the talking machine. The synchronism can be obtained either by direct or alternating current of 110 volts, or it can be obtained by 10 or 12 volt batteries.

This model is so simple in its construction and working that it can be worked by any operator with an hour or two practice. It can also be properly installed by any operator, thus avoiding costly journeys of experts. Naturally any ordinary film can be projected on this machine. We cannot too highly recommend Model D as being simple, efficient and cheap, its price bringing it within the reach of all.

Price Model D Chronophone

Consisting of Chrono with moving picture and stereopticon lens, automatic light cut-off, fireproof film boxes, 2 reels, 1 spare gate, 1 automatic synchroniser, all metal table, lamp house with condenser and lamp, 25 ampere rheostat, 1 driving motor with automatic speed regulator and switches, 1 multiple cable any length up to 160 feet, 1 talking machine, fitted with Gaumont patent synchronising distributors, starting switches, etc., including everything ready to show.

F. O. B. New York, \$520, Net

The same, but without electric motor and speed regulator, for hand use only.

F. O. B. New York, \$480

Terms, Net Cash.

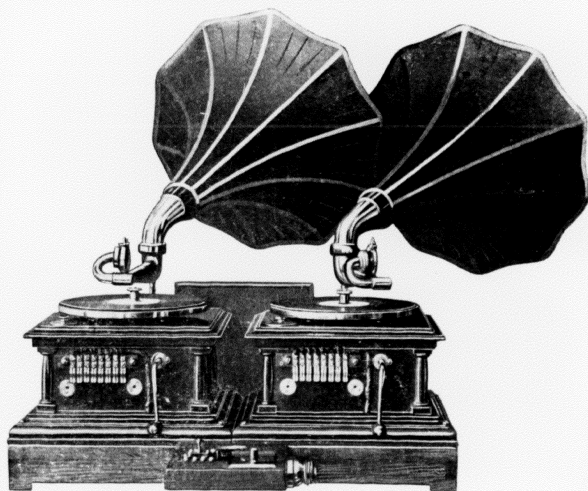


Fig. 8.

STANDARD MODEL C

Chronophone, Model C Outfit (Figs. 5 and 8) is a rather more developed form of our Model D. The projecting mechanism, synchronising apparatus, lamp and lantern, etc., are exactly the same, the difference being entirely in the talking machine, which in the case of Model C is double,

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that is, there are two talking machines mounted on a single oak base, wired up together with the Gaumont synchronising arrangements in such a fashion that any number of discs can be run, one after the other and the film on the projecting machine remains in synchronism with these discs all the time, that is, it is possible to run a film of 1,000 feet if necessary, without a single stop, which cannot be done on Model D. Yet, although the two talking machines can be run consecutively, it is not necessary to do this and each machine may be worked independently in combination with the projecting machine, so that if at any time, one talking machine should be under repair, it is not necessary to put the whole outfit out of commission. This is naturally a great advantage.

The working of this machine is exactly the same as for Model D. The setting up is also the same, except that this machine is furnished with two connecting combs, only one of which must be connected with the multiple cable. This machine is further furnished with an amperemeter to enable the strength of the current to be properly verified. The amperemeter should mark regularly 7-10ths of an ampere for direct current and one ampere for alternating current. The amperemeter enables the correct working of the synchronising parts to be tested, as naturally if there is a short

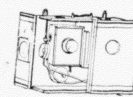
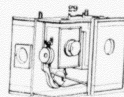


Fig. 9.

circuit or bad contact, this is immediately shown on the amperemeter. Model C Outfit also includes a pair of high-class telephones for communication between the projecting booth and the talking machine.

Model C Chronophone is built along the same simple lines as Model D and can be installed and operated just as easily.

Model C is particularly recommended for those who wish to run our long continuous pictures without a stop. It is in fact the best machine that money can buy for the medium size theatre having a capacity up to 300 or 400.

Price Model C Chronophone

Consisting of Chrono Moving Picture Machine, with moving picture and stereopticon lenses, automatic light cut-off, fireproof film boxes, two reels, one spare gate, one automatic synchronizer, all-metal table, lamp house with condenser and lamp, 25 ampere rheostat, driving motor with automatic speed regulator and switches, one multiple cable any length up to 160 feet, one pair of high-grade telephones for connection between the projecting booth and the talking machine, one double talking machine fitted with

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Gaumont patent synchronising distributors, amperemeter, starting switches, etc., including everything ready to show,

F. O. B. New York, Net, \$680

The same, but without driving motor, automatic speed regulator and switches, etc.,

Net \$640, F. O. B. New York

Model C-1 for the Largest Theatres

This model is exactly the same as our Model C with the exception that it has a *double* Victor Auxetophone in place of the ordinary Victors.



Fig. 10.

The Victor Auxetophone attains the highest point yet reached in the development of sound reproducing instruments. The artist's voice being reproduced as in nature by means of compressed air, and the result is so perfect that it is difficult to say, even with such great artists as Caruso, whether one is listening to the artist or the record. The tremendous volume of sound further makes every word clearly and distinctly heard in the largest theatres existing. The Victor Auxetophone is actuated by an electrically driven air pump, compressing air which is driven through a specially made reproducer consisting of reeds, which represent the vocal cords, and in this way the absolute natural tone of the human voice is obtained. Fig. 10 shows a Victor

Auxetophone, containing electric pump and motor, and a double talking machine mechanism and reproducer. Our Model C-1 has two turn-tables and two reproducers, and with it a whole play, as long as 1,500 feet, can be run without a stop.

Model C-1 Chronophone is the final word in talking picture machines; it is the acme of perfection and we particularly recommend it for use in theatres of a very large seating capacity.

**Price of Model C-1 Outfit, Including a Double Victor Auxetophone,
F. O. B. New York, \$1,350**

FILM SERVICE

We have the finest service of talking pictures in the world, and are sparing no money to obtain the latest and the best. Everything new from London, New York and Paris is at your disposal.

We have over four hundred American subjects ready and are taking new hits every week. There's nothing like it. If you haven't had our subject lists, write us.

Gaumont "Symetric" Lenses

Realizing the necessity of a perfect moving picture lens constructed and ground especially for moving picture work, we have just prepared a special

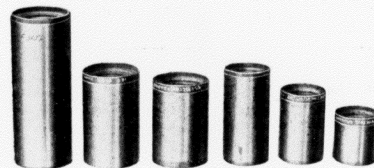


Fig. 11

lens uniting all the qualities that a moving picture lens should have: Clearness, sharpness, equality of lighting, equality of definition, non-distortion, and correct coloring; and we are pleased to announce to our customers that our new "Symetric" lens covers all these points. A special feature of the Symetric is that one combination of the lens may be taken out, thereby lengthening the focus to about double the ordinary focus, and yet the picture given is just as perfect as with the double combination. Each combination has equal refracting and correcting values and is a perfect lens in itself, hence the name "Symetric." The "Symetric" gives a very bright, perfectly clear and sharp picture, and to those who are used to the ordinary lens

giving blurred edges, discolored picture and distortion of image, the "Symetric" should prove a boon.

We have made a very large quantity of these lenses and consequently, in spite of the very high cost of a perfect lens, we are yet able to offer them at a moderate figure. But we claim particularly, that the "Symetric" is the *best*, and the best is cheapest at any price.

The "Symetric" is a jacket lens; that is, it can be inserted into a universal mount which will take a jacket lens of any focus, thus enabling the lens to be changed for one of another focus at any moment.

PRICE

The "Symetric," any focus from 2" to 8" universal equalling 3" to 9" back focus, **\$6.50**. Universal mounts **\$4.00** for any focus jacket lens.

Corresponding "Symetric" stereopticon lenses, **\$6.50**. Universal mounts for stereopticon lenses, **\$6.00**.

FOCUS CHART MOVING PICTURE LENS

Back Focus	Universal Focus	Width Screen in Feet	Distance of Screen from Lens in Feet						
			40	50	60	70	80	90	100
4 1/2"	6"		6' 8"	8' 4"	10'	11' 8"	13' 4"	15'	16' 8"
3 3/4"	4 1/2"		8' 8"	10' 10"	13'	15' 2"	17' 4"	19' 6"	22' 8"
2 1/2"	4"		9' 4"	11' 6"	14'	16' 4"	18' 8"	21'	
2"	3 3/4"		12' 6"	13' 7"	18' 9"	21' 10"			
13-16'	2 3/4"		17' 8"	22' 1"	26' 6"				

The Gaumont Rewinder

Is a new style of rewinder on which the operator cannot tear the film nor crush his fingers. The gearing of this rewinder is inclosed, so that it is impossible for film or fingers to get between the gears. The ratio is high,

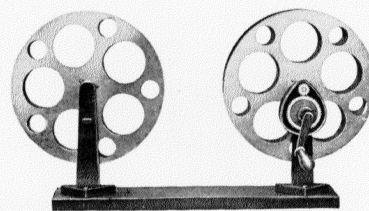


Fig. 12.

4 to 1. Further this rewinder is so constructed that the reel being unwound can be slowed gradually without heavy pulling on the film, thus avoiding scratches and increasing the valuable life of the film.

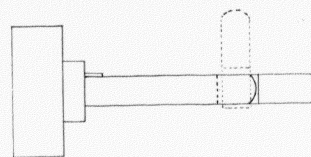


Fig. 13.

Cuts Nos. 12 and 13 illustrate this new rewinder and show the improved method of holding the reel. The retainer forms part of the spindle of the rewinder and therefore cannot get mislaid. The dotted lines of cut above show position of the retainer closed, holding the reel absolutely fast.

A boon to the exchange, exhibitor and operator alike.

Price, Complete, \$5.00

The New Gaumont Reel

Easier to thread than the ordinary reel, stronger and better for the films. It is more difficult to deform than the ordinary reel and therefore does not "pinch" the film.

PRICES

10 inch \$0.80 12 inch \$1.00

The Mercury Arc Rectifier

Every moving picture operator, or theatre manager, knows that direct current is *far better* than alternating for operating moving picture lamps, *because it delivers clearer, whiter and steadier light* on the screen with a minimum number of amperes in the arc. Even though direct current may be available from the lighting company's mains, the use of a rheostat or resistance in order to get proper regulation of current in the arc means that there is a large waste of energy, in fact about 60%, in the rheostat.

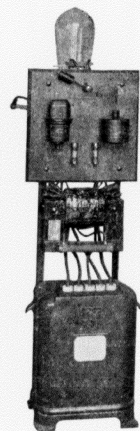


Fig. 14.

The Ideal Method

With the introduction of the Mercury Arc Rectifier it is possible to obtain **direct current from alternating at a low cost**. The Mercury Arc Rectifier is a unique piece of apparatus and there is **no outfit** offered to the moving picture theatres which can successfully take its place.

THE RECTIFIER WILL OPERATE SATISFACTORILY ON ANY ALTERNATING CURRENT VOLTAGE FROM 200 TO 240 (WHICH CAN BE OBTAINED IN PRACTICALLY ANY CITY) AND ANY FREQUENCY FROM 40 TO 140 CYCLES PER SECOND.

Cost of Operation

Comparative cost of operation, taking the working day for the lamp at six (6) hours and the cost of current at 10c. per k. w. hour.

With G. E. Rectifier, at 26 amps. on the arc, \$375.00
With Direct Current, at 26 amps. on the arc, 515.00
With alternating " at 40 amps. on the arc, 795.00

To get a satisfactory light from alternating current without a Rectifier requires at least 40 amperes; whereas, with direct current from a rectifier (operated from alternating current) 26 amperes will give a **much better light**, and one which will be practically **noiseless and steady**. Therefore, comparing the cost of operation figure, \$375.00 with the figure \$795.00, a saving of \$420.00 per year is accomplished. In the cost of operation a liberal amount is included for the cost of renewing the glass tube which will have an average life of 600 hours so that only three tubes should be required per year. Two tubes are furnished with each rectifier outfit.

Price Complete, \$185, Net

Current Transformer

Another current saver is the G. E. C. Transformer for transforming any alternating current to the exact voltage required by the lamp without the waste characterizing the ordinary rheostat. This apparatus saves from 30% to 60% of the lighting bill and gives a much steadier and clearer light than the ordinary rheostat. Absolutely the most efficient device of its kind on the market.

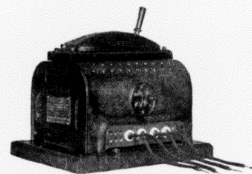


Fig. 15.

Every moving picture proprietor who does not wish to invest in the Mercury rectifier should equip his theatre with one of these instruments.

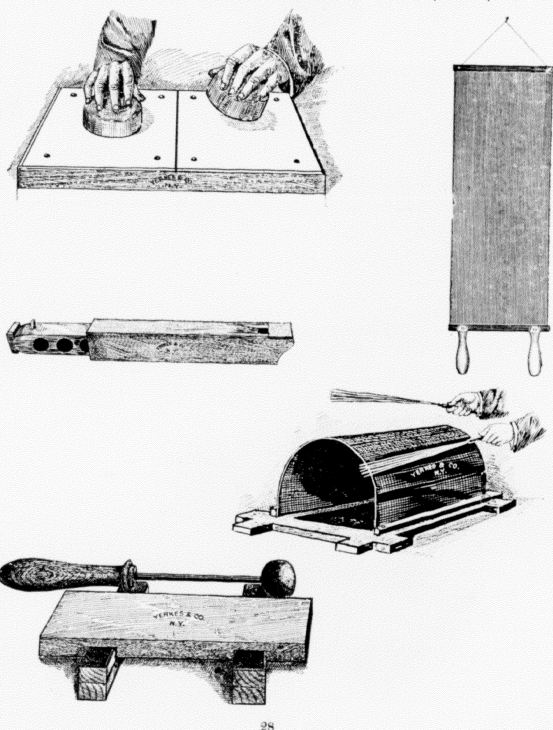
Price, \$75, Net

SUPPLIES

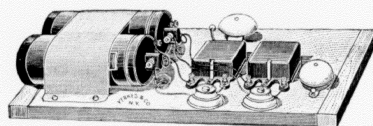
Belts, for driving motor	\$0.30
Belt Couplings (pair)	.15
Carbons - Siemens or Electra, 5/8 in. 6 in., soft core, each	.03
1/2 in. x 12 in., solid, each	.05
Condensers, 4 1/2 in., each	1.00
" 4 1/2 in., per dozen	9.00
Condenser Mounts, each	2.00
Film Blank, per foot	.05
Film Cement, per bottle	.20
Lamp (25-40 amps.) Standard model	8.00
Lamp house, extra large, complete with condenser and sliding ways	20.00
Lamp Wire, asbestos covered, No. 10, per foot	.07
" " " " 8, " "	.10
" " " " 6, " "	.15
Rewinders - Gaumont Special	5.00
Reels, 10 in.	.80
" 12 in.	1.00
Rheostats, Standard 25 amps.	12.00
Slide Carriers (double), each	.50
Switch, double pole, 35 amps., each	.75
Switch Cover	.75
Terminals, for No. 10 wire, each	.06
" 8 " "	.08

Yerkes' Sound Effects

We have pleasure in recommending the Yerkes' Sound Effects, for which we are agents, to all those desiring a complete, well-devised and efficient set of sound effects for their theatre. The value of sound effects is well known to every experienced moving picture theatre manager and little need therefore be said on this point. This is the only real set of specially devised sound effects on the market and their efficiency and novelty will be admitted by all, on sight. A few of these effects are illustrated below and further information with full illustrated catalogue may be had on application. We can supply the whole set complete or the different component parts.



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PRICES

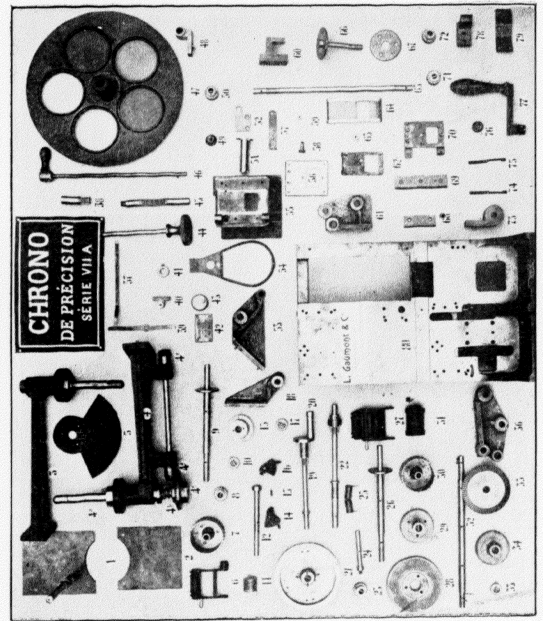
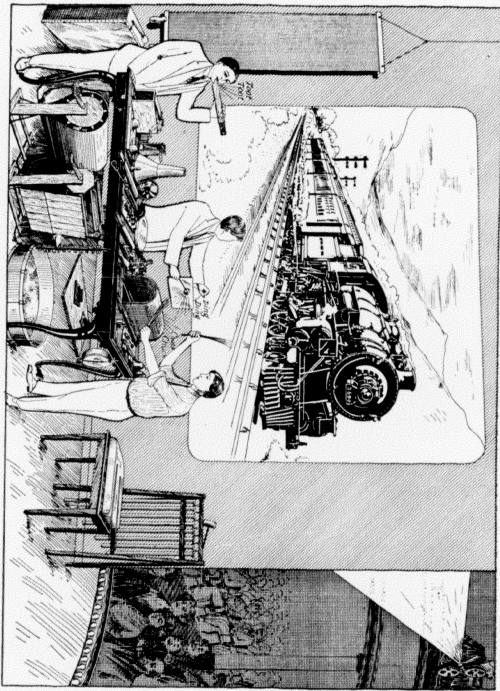
s Anvil Imitation	\$3.50
Auto Effect	2.50
Auto Horn	3.50
s Baby Cry75
Bell Plate	2.50
s Bird Whistle	.....	.75
Cannon and Thunder Drum	.....	12.00
Drumstick	.....	1.50
Castanets	.....	1.50
Chinese Tom-Tom and Indian Drum	.....	2.00
s Stick	.....
Cuckoo, Fire and Tug-Boat Whistle	.....	2.00
s Cushion and Rattans for Rifle Fire, etc.	.....	3.50
Cow Bell	.....	.50
Duck Quack	.....	1.00
s Electric Bell, Buzzer and Bicycle Bell	.....	3.00
s Hen Cackle	.....	1.50
s Horse Hoof Imitation	.....	1.50
s Horse Whinney, Cow Moo and Pig Grunt combined	.....	1.50
s Garnet Board and Sand Blocks	.....	2.50
Megaphone	.....	2.00
s Pop-Gun	.....	2.50
Railroad Engine Imitation	.....	2.50
s Railroad, Steamboat and Fire Engine Whistle combined	.....	1.50
Railroad Whistle and Exhaust	.....	1.00
s Ratchet, large	.....	3.50
small	.....	1.50
Rooster-Crow	.....	1.50
s Sheep Bell	.....	.40
Slap Stick	.....	1.00
s Sleigh Bells	.....	2.50
Tambourine	.....	2.50
s Thunder Sheet	.....	3.00
s Water Splash and Rain Effect	.....	8.00
s Wind Machine	.....	10.00
s Wood Crash, Gun and Artillery Fire	.....	10.00

The Complete Set, \$100

We have further made a selection of the most typical instruments to form a special set suitable for all ordinary noises, comprising the instruments marked with an S. This set we can thoroughly recommend as being comprehensive, efficient and cheap.

Price Complete, \$60.00

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